

# MUSIC AT CONVOCAATION HALL

PRESENTS

## Brahms Sonatas

Tanya Prochazka, cello

Janet Scott Hoyt, piano

Friday, October 14, 2011 at 8:00 pm

Convocation Hall, Old Arts Building



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## Programme

Johannes Brahms (1833-1897)

*Sonata for Clarinet and Piano in F Minor, Opus 120 No. 1* (1894),  
transcribed for cello and piano by Tanya Prochazka

*Allegro appassionato*  
*Andante un poco Adagio*  
*Allegretto grazioso*  
*Vivace*

*Sonata for Clarinet and Piano in E flat Major, Opus 120,*  
*No. 2* (1894), transcribed for cello and piano by Tanya Prochazka

*Allegro amabile*  
*Allegro appassionato-Sostenuto-Tempo I*  
*Andante con moto-Allegro*

## Intermission

*Sonata in G Major Opus 78 for Violin and Piano* (1878-1879),  
transcribed for cello and piano in D Major,  
by Paul Klengel (1854-1935)

*Vivace ma non troppo*  
*Adagio*  
*Allegro molto moderato*



In 1891 **Johannes Brahms** went to Meiningen, Germany and was overawed by the greatness of the performances of clarinetist Richard Mühlfeld of the clarinet concertos of Weber and Mozart. The two men became fast friends and mutual admirers. Brahms adored the tone Mühlfeld created on the clarinet in all registers and even went so far as to give Mühlfeld nicknames such as “Fräulein Klarinette” and “my dear nightingale”. Later that year Brahms spent the summer in Bad Ischl, an idyllic cure village in the mountains of Austria and composed his first two masterpieces for clarinet and other instruments: the Trio in A Minor Opus 114 and the Quintet in B Minor Opus 115. He returned to his summer idyll in 1894 and there composed the Two Sonatas Opus 120. These two sonatas were the last pieces of chamber music Brahms wrote and are full of the tenderness and reflection evident in his late piano works of Opus 116-119. Brahms himself wrote versions of these sonatas for viola and piano, and violin and piano. Had there been a suitable cellist around at the time, perhaps he would have written his own versions for cello and piano?

My father (Kenneth Hunt, 1920-2002) was a superb clarinetist, whose favourite composer was Johannes Brahms. The Opus 120 Sonatas were an intrinsic part of his repertoire and I grew up hearing them being practised, rehearsed and performed. One of my father's Brahms partners was the famous pianist, Hephzibah Menuhin. I always wanted to play these works, despite having two giant cello and piano sonatas by Brahms, and many years ago toyed with the idea of transcribing them for cello and piano. In the summer of 2002 my beloved father was in the hospital during his final illness. We spent many hours poring over the scores of these sonatas together and discussing my cello and piano transcriptions. We talked in great detail about the best ways of integrating the cello's instrumental essence instead of the clarinet's with the piano while still remaining true to Brahms's original musical intentions. My father's voice, gestures, musical insights and clarinet sound are in every note of these personal transcriptions. I worked with the original clarinet and piano scores only, without referring to the viola and piano version, so that I would not be influenced by the viola's register and instrumental needs.

There is no shame in transcription. It has been done throughout the history of music. To those clarinetists and viola players who are sceptical about these versions, I wish to say: Listen to the musical core and have no fear. My intentions are honourable. I love this music.



**Julius Klengel** (1859-1933) was one of the foremost German cellists and pedagogues of his time. He wrote volumes of cello studies and pieces which today remain some of the mainstays of cello teaching and technical development. He was principal cellist of the Leipzig Gewandhaus Orchestra for fifty years. He produced some of the most influential and famous cellists of the twentieth century including Gregor Piatigorsky, Emmanuel Feuermann, and Edmund Kurtz. He also taught both my grandfather and grandmother the cello, but that's another story!

Julius' brother, **Paul Klengel** (1854-1935), was a choral conductor and also a teacher at the Leipzig Conservatory. He was an editor for the Breitkopf Editions and an arranger of music published by Brahms's publisher Simrock. It was he who arranged Brahms's Sonata in G Major Opus 78 (for violin and piano) for cello and piano in D Major, presumably with the permission of Johannes Brahms.

The Sonata Opus 78 is famous for its "Regenlied" motifs. These are references to two of Brahms's earlier songs, "Regenlied" and "Nachklang" Opus 59 numbers 3 and 4 from 1873. Brahms set poems by his friend Klaus Groth, which incorporate such symbolic and poetic references to rain as dreams of childhood and innocence, burning tears and glowing sunshine.

Notes by Tanya Prochazka

Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at the Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she has had a long association with the Banff Centre for the Arts. In 1995 she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Aiken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Shauna Rolston, Tanya Prochazka and Tsuyoshi Tsutsumi. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth, and Oskar Morawetz.



Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she now supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S. Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as adjudicator, coach and workshop clinician.

Born in Melbourne Australia, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching.

After performing for several years with Ensemble 1 of Vienna throughout Europe, the Middle East, Asia and Australia, Ms. Prochazka moved to London, England in 1978 where she was principal cellist with the Scottish Baroque Orchestra, the London Mozart Players and the English Sinfonia, and performed in the Philharmonia Orchestra and for the Royal Shakespeare Company. She taught at the Royal Academy of Music and the Guildhall School of Music and was active as a soloist and chamber musician.

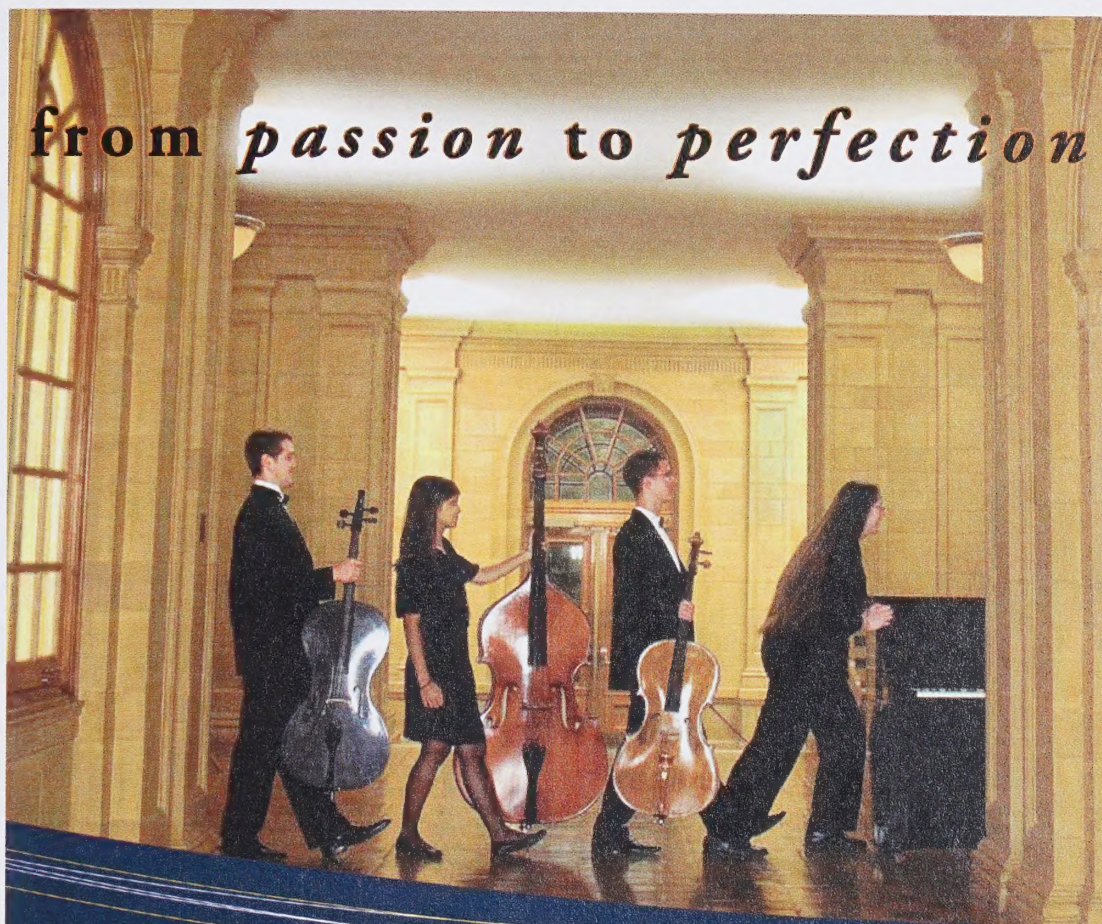
In 1986 Ms. Prochazka moved to Edmonton, Canada with her husband and children. Subsequently, in 1998, she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta where she has conducted the main symphonic repertoire as well as opera and large choral works. In July of 2010, Tanya retired from her position and became Professor Emerita at the University of Alberta where she continues to teach in a half time capacity.

One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Tanya is a frequent performer at chamber music festivals in Canada including Pender Harbour, Sooke and Prince Edward County. In 2009 Tanya was honoured by the City of Edmonton for her contributions to the musical life of the city and inducted into the Edmonton Cultural Hall of Fame. Recent highlights of her career include a cello and piano recital at Weill Hall, Carnegie Hall in New York with pianist Sylvia Shadick Taylor, world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin, Sylvia Shadick Taylor, Milton Schlosser and Janet Scott Hoyt.

In spite of bouts of treatment for recurrent ovarian cancer since January 2006, Tanya Prochazka continues to perform and teach.



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## DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

A Prairie Guy's Life in Music:  
So you Think you can Stump the Quiz Master  
A lecture with visiting artist Stuart Hamilton  
Saturday, October 15 at 7pm in Convocation Hall  
Admission by donation

Music at Winspear presents:  
Celebrating the Leaders of Tomorrow:  
Award Winning Graduate Student Performers & Composers  
Monday, October 17, 2011 at 8pm at the Winspear Centre for the Arts  
Featuring performances by:  
Wendy Nieuwenhuis, Chee Meng Low, Sandra Joy Friesen,  
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ca) or at the door on the evening of the performance

Monday Noon Music presents special guests  
Frederic Bednarz, violin & Natsuki Hiratsuka, piano  
Monday, October 17, 12 Noon in Convocation Hall  
Featuring works by Franck, Ravel & Kreisler  
FREE and open to the public

The University of Alberta and Grant MacEwan Jazz Bands  
Monday, October 24 at 8pm in Convocation Hall  
Big Band Jazz featuring the music of Sammy Nestico, Neil Hefti,  
Jose Zawinul, George Gershwin, Miles Davis & more!  
Admission by donation

The Contempo New Music Ensemble  
Saturday, October 29 at 7pm in Convocation Hall  
Featuring works by Godin, Hannah, Csapo, Levy & Xenakis  
Admission by donation

Kilburn Memorial Concert Series presents  
the 2011/12 Visiting Quartet in Residence:  
Afiara Quartet  
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin  
Friday, November 4, 2011 at 8pm in Convocation Hall  
Featuring works by Haydn, Abigaña & Dvorak  
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students  
Tickets available at the door on the evening of the performance

The University Strings  
Sunday, November 20, 2011 at 2pm in Convocation Hall  
Featuring works by Copland  
Admission by donation